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The theological symbolism appears in the lines:

"Who in that land of darkness and blind eyes
Thy long-expected healing wings could see
When Thou didst rise!
And, what can never more be done,
Did at midnight speak with the Sun!"

Combined with this theological symbolism, there appears in the following stanza an intimate love of the solemnity of the night:

"Dear Night! this world's defeat;
The stop to busy fools; care's check and curb;
The day of spirits; my soul's calm retreat
Which none disturb!
Christ's progress, and his prayer-time;
The hours to which high Heaven doth chime."

The poem concludes with a paradoxical burst of mystical feeling which combines the theological and personal points of view:

"There's a God—some say—
A deep, but dazzling darkness; as men here
Say it is late and dusky, because they
See not all clear.
O for that night! where I in Him
Might live invisible and dim!"

It appears, then, that the form of Vaughan's allusions to nature at night indicates a fondness for traditional figures and conventional diction drawn from both Christian and classical sources, together with a tendency toward the more exact and intimate expression of modern nature poets. The material itself, however, doubtless grew out of Vaughan's personal fondness for the night, which led him not only to careful observation of its phenomena but also made him sensitive to Biblical and classical analogies in the same field, so that all three sources of influence carried over into his poetry and became fixed in the diction of his own meditations upon religious themes.

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VITZLIPUTZLI

The following passage in Hebel's *Der Karfunkel* (*Allemanische Gedichte*)

Chasch mi wilters bruuche, so rüef mer nummen!
I hör di.

Heisssi nit Vizli Buzli, und hani d'Ohre nit bymer!

deserves perhaps a few words of comment in connection with the origin and significance of the name Vizli Buzli.

Vizli Buzli (or Vitzliputzli) is identical with Huitzilopochtli or Huitziloposchtli (pronounce: wē-tsēl-ō-pōsh-tlē), the name of a figure in Mexican mythology. Brockhaus' *Konversations-Lexikon*, however, is evidently in error when, referring to the Mexican name, it declares: "Heine hat daraus Vitzliputzli gemacht." In view of the occurrence of Vizli Buzli in Hebel's poem, Heine can hardly be said to have coined the form Vitzliputzli, since his poem of that name in the *Romanzero* did not appear until after Hebel's publication of *Der Karfunkel*.

Moreover, Heinsius in his *Deutsches Wörterbuch* (1822) records the name Vitzliputzli, stating that it is "ein Höllengott der Mexikaner, der Teufel; im gemeinen Leben scherzhaft aber unpassend ein Liebkosungswort kleiner Kinder," from which it is obvious that the form Vitzliputzli, for Huitzilopochtli, was known prior to Heine's use of the name, his *Romanzero* not having been published until 1853.

Again, not only Heine's but also Hebel's poem is antedated by Friedrich Müller's *Faust* (1778) in which one of the devils is called Vitzlipuzli. The lexicographers fail to mention either Müller or Hebel in this connection though Sanders cites Michaelis as using the name.¹

Finally, in a still earlier work, viz., Chris-

¹ J. Hübner's *Staats-Zeitungs und Conversations-Lexicon* has (e. g., in the *allerneueste Auflage*, Regensburg, 1742) the following article: "Vizli Puzli, so nennen die Einwohner in Neu-Spanien den Teufel, welchen sie in den prächtigaufgebauten, und mit vielen Zierrathen, sonderlich aber mit Federn gezierten Tempeln anbeten. Es soll dieses Wort so viel als eine schöne Feder heissen."—H. C.

tian Weise's *Die drei ürgsten Erznarren* (1672), we come upon the form Pizlipuzli, which looks strikingly like a corruption of the Mexican name, though no attempt appears to have been made to connect the two forms; in fact, so far as noted, the name Pizlipuzli is not to be found in any of the standard works of reference.

Huitzilopochtli, it may be remarked in conclusion, is variously stated to be a Mexican god of war, a god of the lower world, a god of fire, a sun-god, and a spirit of the clouds. Heine represents him to be a god of war who, enraged at the shameful treatment of the Mexicans at the hands of the faithless Spaniards, desires to be transformed into a devil that he may wreak dire vengeance on the enemy; to quote the closing stanzas of his effective poem:

Ja, ein Teufel will ich werden,
Und als Kameraden grüss' ich
Satanas und Belial,
Astaroth und Belzebub.

Dich zumal begrüss' ich, Lilis,
Sündenmutter, glatte Schlange!
Lehr mich deine Grausamkeiten
Und die schöne Kunst der Lüge!

Mein geliebtes Mexiko,
Nimmermehr kann ich es retten,
Aber rächen will ich furchtbar
Mein geliebtes Mexiko.²

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² It is worth while adding that Vitzliputzli has found a place in Goethe's *West-östlicher Divan*. His name is found in the last stanza of the poem "Süßes kind, die Perlenreihen," (e. g., Jubil.-Ausgabe, vol. 5, p. 138 or in the Weimar critical edition, vol. 6, p. 289):

Lass die Renegatenbürde
Mich in diesem Kuss verschmerzen:
Denn ein Vitzliputzli würde
Talisman an deinem Herzen.

Goethe had written this poem in 1815 and read it in the same year at Wiesbaden to G. Boisserée (see Sulpiz Boisserée, vol. I., Stuttgart, 1842, p. 264). At Boisserée's advice, however, who found it "zu bitter, hart und einseitig," he excluded it from his own edition of the *Divan*. It was first printed in 1837 in the quarto edition by Riemer and Eckermann (I., p. 357) and is now generally found in the "Buch Suleika," though (as Burdach pointed out in the Jubil.-Ausg. 5, p. 425) Goethe had intended it for the "Buch des Parsen."—H. C.

SOME NOTES ON SPENSER AND BACON

I

The editors of Spenser's *Shepherd's Calendar* have failed to make note of a number of parallels to the interesting emblems which occur at the end of the March eclogue. This is all the more remarkable because it has been noted already that Spenser used one of these ideas later in his *Faerie Queene* (Bk. IV, 10, 1), and Upton has shown that the thought there expressed appears in several classical works.

Thomalin's emblem reads as follows:

"Of Hony and of Gaule in love there is store;
The Honye is much, but the Gaule is more."

In *The Faerie Queene*, Scudamour says,

"True be it sayde, whatever man it sayd,
That love with gall and hony doth abound:
But if the one be with the other wayd,
For every dram of hony therein found
A pound of gall doth over it redound."

Todd referred to *The Romaunt of the Rose*, l. 2295-6, and held that in this case Spenser drew from his old master, Chaucer. The lines are

"For euer of loue the siknesse
Is meynde with swete and bitterness."¹

Upton says (*Faerie Queene*, vol. II, p. 600) "How many poets might here be cited?" and accordingly, he refers to Sappho, Musaeus, and Petrarch. None of these quotations, however, are close parallels to the emblem of Spenser, so they are relatively unimportant. Upton says further that he considers two lines in the *Cistellaria* of Plautus to be a likely source for the passage in the *Faerie Queene*. They are

"Namque ecastor Amor et melle et felle est
fecundissimus; Gustu(i) dat dulce, amarum ad
satiatatem usque oggerit."—(Act 1, Sc. 1, l. 69-70.)

¹ Text of the Chaucer Society, edited by Max Kaluza, p. 133. Borrowed from Guillaume de Lorris; *Le Roman de La Rose* I, 2193-4. Ed. of Michel, v I, p. 73:

"Amans sentent les maus d'amer
Une hore dous, autre hore amer."